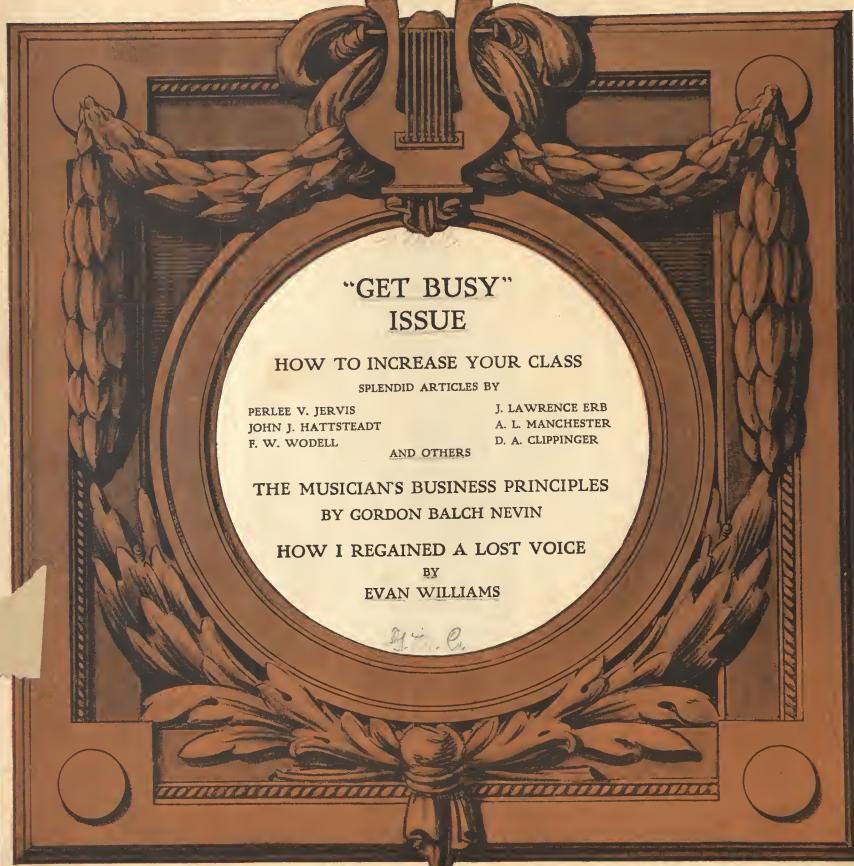


George W. Clark.

THE ETUDE

Presser's Musical Magazine

SEPTEMBER, 1917



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Many of the magazines are increasing their prices. Therefore, we urge all ETUDE readers to send in promptly their orders for the combinations of magazines listed below. A premium is given for each magazine sent outside the United States and postage.

Always add Canadian or foreign postage when magazines ordered to be sent outside of the United States and postoffice.

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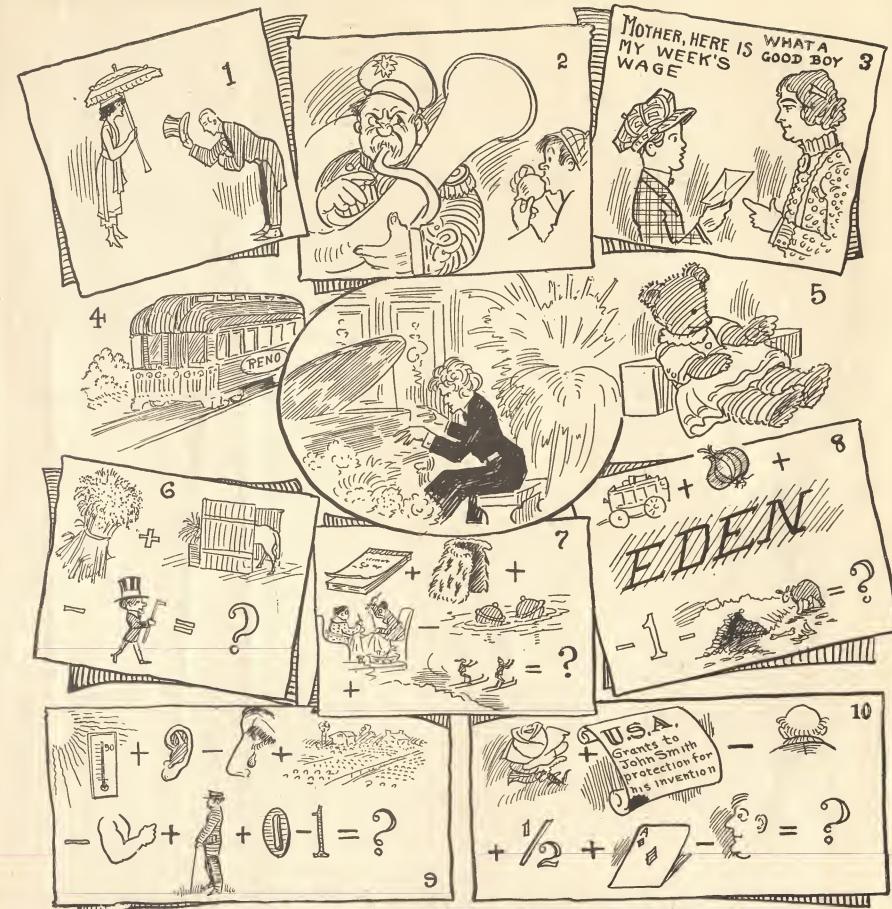
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SEPTEMBER 1917

Present-day Pianists in Puzzle Guise—By SAM LOYD

Ten Prizes for Best Answers



Each of the 10 Pictures Represents the Name of a Famous Pianist. Who are they?

Sam Loyd, the puzzle-maker, has come to THE ETUDE. This month he will make his first appearance in THE ETUDE, and we are pleased to award a copy of the "Cyclopedie of 5,000 Puzzles, Games, Tricks and Conundrums," published at \$5.00.

"Best" is meant. In the first place, absolute correctness counts. Then if minor points of merit must be taken into consideration in selecting the winners, neatness, clearness, etc., will be decided factors.

Mr. Loyd will examine all best received and his adjudications must be accepted as final by all contestants.

Answers to Musical Instrument Puzzles in the August Issue

No. 1. CYRUS; No. 2. W.H.; No. 3. Tuba; No. 4. Cello; No. 5. Pipe Organ; No. 6. Lute; No. 7. Trumbans; No. 8. Harp; No. 9. Trombone; No. 10. Piccolo.

Puzzles Nos. 8, 9 and 10 are produced as follows:

No. 8. HARVEST minus VEST plus PEAR minus EAR equals THARP.

No. 9. TROTTER minus OTTER plus BEEF plus TOMB minus BEEF plus ONE equals TROMBONE.

No. 10. PICK plus EEL minus KEEL plus COLON plus ALM minus COLON plus EEL equals TOLSON.

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Mariam Waggoner, Princeton, Ky.; Miss Stella Davidson, West Philadelphia, Pa.; Lucile Collins, Snow Hill, Md.; Incretia Weston, New York City; Mrs. Ray Coffey, Childress, Texas; Miss Elma Shearer, Mascon, Ill.; Chas. D. Bresford, New York City; Elsie M. Smith, Portland, Ore.; Lorene M. Owen, Buyers, Colo.; Alice Andry, New Orleans, La.



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"The moving finger writes; and, having writ,
Moves on; nor all your pine nor balm
Shall lure it back to cancel half a line.
Nor all your tears wash out a word of it."

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THE ETUDE

SEPTEMBER, 1917



Get Busy



NEVER in the history of our glorious republic was there activity as now. Every hand that is capable of doing productive labor, every mind that can bring forth ideas of value, every voice, every arm is busy doing its part in the gigantic crisis.

Then why a "Get Busy" issue of *THE ETUDE* now?

Because the average teacher and the average student fail to gather their energies for proper focusing upon an attack at the very beginning of the season. A certain kind of effort is needed just at this time of the year. If it is postponed, the whole season may be lost for the teacher.

Again, there are individuals who do not realize that every person who can be spared from the front is now expected to work twice as hard as ever before to meet the great demands which shall be made upon us.

Laugh at the pessimists who foresee, in the loss of one or two pupils to the front, complete failure and disaster for every musician in the country for the entire season. Of course this is nonsense. Accelerated business can never be a compensation for the horrors of war, but it seems to be an inevitable fact that the enormous industry of military preparation makes a kind of prosperity. It is the duty of every one at home to work to the very utmost to support all industries, professions and trades in every way. Which is the greater patriot? The soldier who fights at the front or the farmer who raises the food without which the soldier cannot live, or the musician at home who works to provide something without which many grief-torn souls at home might go insane? Each one has his part and it is just as important a part as that of the General or Admiral at the front if he does his best in it. The uninitiated wartime prosperity will provide for our needs in every way and help us to support the thousands of brave men we are sending to the front.

MOST OF ALL, "GET BUSY."



Standardization for Revenue Only

WHETHER or not *Standardization in Music* is desirable in America may still be a moot question, but one thing is certain and that is that the American people will not tolerate standardization that is largely "standardization for revenue only." The schemes of trying to foist upon the American public any sets or courses of proprietary music books and then attempting to make those books the legal standard immediately arouses the righteous indignation of teachers everywhere.

Such books are usually sold at a price at least ten times their actual worth. More than this, their agents never hesitate to intimate to the little unsophisticated teacher that such books are sure to become the *one and only legal standard*. Then they browbeat the teacher by telling her that unless she takes the books she will be forced to give up her professional work. Some timid little teachers have been stupid enough to think that unless they paid tribute to a book publishing house by purchasing a set of books (at a price that

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would make them poor for a year) they would lose their source of livelihood. Musicians with big names are subsidized to support the work and teach it.

Fortunately there are men with the vision to see that such a course must be injurious in the long run. In fact, musicians of high character, the country over, are up in arms over "standardization for revenue only." American music must not be commercialized or made proprietary by any groups of mercenaries. A legitimate publishing business, in the open field, selling its goods in a fair and square manner, at established rates, is one thing. A house purporting to sell similar works with a few editorial revisions at an exorbitant price, and then attempting to get the public to believe that it has established standards through which the legal fitness of teachers to practice their profession is to be determined, is quite a different thing. Such system would put a 100 per cent sur tax upon the music teacher and the student, the revenue from which would go directly into the pockets of the promoters of the scheme, whose only connection with musical education is that of making money from it. Don't be fooled.

If an agent of any book or music publishing house approaches any reader of *THE ETUDE* with a set of books or a course to be sold at a price so exorbitant that it is beyond all reason, and uses the argument that it will be illegal to teach with any other method the reader may draw his own conclusions about the matter. It is not the policy of our government to support private graft of this kind and never will be.



Don't Cut Your Price



A DISTINGUISHED gentleman, who is all that the word "cosmopolitan" implies, recently said to us:

"The two most important foreign words which the traveler for foreign lands must know are 'Too much!' This is the magic phrase which, in any country, should always be 'on hand' to beat down the shopkeeper who has purposely asked you an impossible price for some article he hopes you will buy."

In America we take a pride in the one price system, and Americans are inclined to look upon the price-cutter as cheap and often shoddy. In some foreign lands false prices are purposely placed upon goods. Until Americans traveling in these countries come to know this and how ridiculously the annoying business may be circumvented they are likely to be swindled right and left.

The music teacher with two or more prices is sure to have some disagreeable experiences if he keeps up the practice. It is always annoying to find out that one has paid a higher price for the same thing that has been sold to some one else for a lower price. There are music teachers who are so afraid that they will lose an extra penny that they have no such thing as a stable price. They charge what they think the pupil will stand for.

Unless you wish to suffer the opprobrium of thousands of sensible people who are opposed to the whole cut price idea, don't cut your price. We know of one teacher who charged anywhere from fifty cents to three dollars a lesson. He lasted about five years in his community. If you have a talented pupil without means, whom you wish to help, better teach the pupil for nothing or take a note for your services, rather than cut your price.

Four Good Reasons Why Musicians Do Not Succeed

By Charles E. Watt

THERE might be many more than four reasons, or it might be that fifty reasons why a given musician should succeed are all nullified by one bad thing which militates against the good points.

But—since I am to choose four things they shall be:

- Lack of Personality,
- Lack of Preparedness,
- Lack of Initiative and
- Lack of Publicity.

Personality

What is personality then? Is it that quality in any human which makes him or her just a little different from every one else in the world and attracts people and interests them.

Some people such as Sarah Bernhardt for instance, have so much personality that every little one of them is fascinated. With the greatest care they can be perfectly fascinating. On the other hand, some people are deadly dull, even though they may be well versed in some particular specialty.

The young teacher who has, naturally, a vivid personality has already gone half way to complete success even before he gives his first lesson or plays his first concert; he who has it need not flounder about.

Can personality be cultivated and developed? Yes, to a very perceptible degree.

How? By becoming very broad in culture and in acquaintance. By travel, reading, observing those who have "charm" and by experimenting. A great willingness to, to do, to feel and to sympathize will gradually but surely develop personality.

It is of prime importance that musicians be still more of a cause of failure.

An entire issue of *The Etude* might be filled with comment on this subject and it is quite too big for the casual mention necessary to a limited article.

Preparedness

But, in brief, it may be said that preparedness means the most intense, whole-hearted and exhaustive study of your special subject of which you are capable and this study should extend not only up to the time that you are ready to begin your public work but also throughout your musical life with no cessation whatever.

You are a pianist you simply cannot have too much technique but you must learn piano forte literature and it is just as true that you should never run out to meet and to cover every conceivable field.

Not only should the pianist know something of singing and of every other solo instrument as well as of orchestra, chorus and all other big forms of music but he must know literature, painting, sculpture, languages, etc., just as many other things as a whole lifetime of study could give him. Every other specialist must be equally broad.

The pianist must make his instrument "sing," the vocalist must learn musicianship at the piano—both must learn sympathy in all forms of ensemble and all musicians must realize, to be really successful, that real expression in music comes only through knowledge of a thorough technique than music.

Nature gives the very biggest of impulses to musicians, so does travel, so does the study of the drama, so, indeed, a thousand other things.

Preparedness, my young friends, is a very big word.

Initiative

Lack of initiative. How much, how astonishingly much, might be said on this point?

The young musician who will not experiment—the one who, finding himself hampered in the city will not seek a new field in the smaller places—the one who is afraid to do anything differently from his teacher, the one who is always ready to "push" someone else but succeeds in making as little of everything in life depends upon initiative, originality, daring to do.

A young musician may have personality in abundance, he may be beautifully prepared for his work and he may have independence of thought along some lines but if he have not publicity nor the determination to get it, all these will avail him absolutely nothing.

Publicity

This is an advertising age—one in which everybody buys the things for which publicity has been made in the past and if you do not know this or knowing it are still willing to put the principle to work in your own interest you might just as well drop right for position at once for you will never get anywhere worth mentioning.

How, when, and where to advertise? These are the things for you to ponder and to determine.

You should absolutely decide to spend a definite sum of all your money for publicity and should put this in action which will bring the best in returns. And do not make the common error of thinking that "return" of advertising means profits and engagements directly traceable to the advertising.

Advertising means first—publicity and publicity, built up month after month will eventually into business.

The big, successful artists are such because they have publicity. It might be impossible for just one or just one particular advertisement he draws his horizons because, as a matter of fact he draws it through his publicity and that is something which—a conglomeration grows out of all the advertising he has ever done.

Advertise, then, just as freely as it is possible; in programs, in newspapers and in magazines, and do not make the error of saying "When I am making more money I will do this," but say, rather "I cannot succeed without it and since I have found the means with which to study and to dress and to buy my violin or piano, I must also find the money to advertise."

Lack of Concentration

By Anna Wakeham

There are so many students of music throughout our country how is it that we have so few really artistic players?

When we have a great number in the musical field who are naturally bright and intensely interested in the current events of the times, why so few that can converse intelligently on music topics?

The answer lies in the lack of concentration. Music should not merely be a superficial display of finger-gymnastics. Head and heart must unite with hands in the study of music, if the results are to be satisfying and satisfactory.

"Goals" in Scale Playing

By Alberto Jonas

[Editor's Note.—The following is an extract from one of the chapters in Mr. Alberto Jonas' forthcoming "Student's Guide to the Piano." It is so helpful in its thoughts that we have permission Mr. Jonas to let us print it in advance in *The Etude*.]

With playing very rapid scales with both hands the pianist's greatest difficulty is in keeping both hands exactly together. No matter how skillful the pianist or how great his technique, the left hand moves faster than the left. Few pianists are capable to play a scale with the left hand with the same velocity as with the right hand. Therefore, when playing both hands together in very rapid scales, it is very necessary to have certain points of "goal" in mind—certain keys which act as guides. If the fingers are together on these "goals," it is very likely that they will keep together all the other keys of the scale. This insures absolute uniformity of movement of both hands. This key, or "goal," which both hands are to reach together, in every octave of the scale, must not be accented. Thus, in the key of C major the best goal or key to reach is C, the tonic. In G major, it is G. But it is not the tonic in all scales. Therefore a list of these goals is desirable.

| Major Scales. | Minor Scales. |
|---------------------|---------------------|
| C..... | C..... |
| G..... | G..... |
| A..... | A..... |
| E..... | E..... |
| B (C#)..... | B..... |
| F# (G#).....E# (F#) | F#.....C#..... |
| C# (D#).....B# (C#) | C#.....B# (C#) |
| Ab.....C | G# (A#).....B (C#) |
| Eb.....tonic | D# (E#).....B (C#) |
| Bb.....G or tonic | A# (B#).....E# (F#) |
| F.....tonic | F.....tonic |

His Fling

He tramped down the long hill with his sled bumping over the tiny mountains of snow behind him. On the sled was a borrowed suitcase, with enough clothes to last him a glorious fortnight in New York. No horse or sleigh had gone down the long hill for nearly ten days as the drifts were so high that the thrifty farmers were afraid to risk their bony mountain teams in them. It was twelve miles to the village. The journey took nearly five hours, but what are five hours and mountains of snow when one has waited over twenty years—waited and dreamed of the great things in art and music that lay at the end of the railroad that ran twice a day from the little town nestled under the elms at the bottom of the long, long hill.

At last he was to have his fling. He had saved carefully for it during nearly three years. A father, invalided so long ago that it seemed "always," a brother, a small farm, no capital, few educational opportunities save a few books, a few magazines and the help of occasional musical visitors—had kept him tied to his home since his boyhood. In the summer he collected antiques and sold them to cultured tourists, whose every word excited his interest to go to some great art center to see wonderful paintings and hear the music of the masters. On his book shelf were Finck's *Wagner*, Humeker's *Chopin* and books by Elson, Parry, Krebs and Henderson, that had been bought with hard earned dollars. He had lived in these volumes, dreamed in them—all though he had never been inside of a symphony hall or an opera house.

Now the time for his fling had come. Once in the city, kind friends who had known of his struggle began to display a necromancy worthy of a fairy-story book. Two dollars he had saved for one top-galley seat at the opera was through some magic, made to buy seats in the best boxes of the house for five performances. The first music box was *Die Walküre*. It stupefied him. Then, there were art-phones and art galleries. Fairy god-mothers seemed to stand in wait with huge lourisomes for Mr. Cinderella from the mountains. Finally, after fifteen happy days were past he found himself again at the bottom of the long hill. The mid-race was still frozen and the hounds heavy with snow but his soul was alight with imperishable memories. He had had his little fling.

When he reached home his father scolded at him over the crazy-work quilt and said, "When I was a young, folks didn't waste their time trapping around after such nonsense."

Most of us, however, are not like him. Most of us can hear more than a mere fraction of the beautiful real things in the world. Now, then and a little "fling" is a real need. There is nothing like it to freshen our imaginations, blow our smouldering ambitions into real flames. Let us see the world in more, broader, brighter, more charitable light. Musicians, music teachers especially, often lead very humdrum lives. Most one who has sat beside a piano for hours and hours, can realize what this means. A little fling now and then is anything but an extravagance. Forget about the luxury and realize that you are just a little more important to yourself and to your loved ones than all your possessions. The psychologists, with Münsterberg in the lead, have been preaching this doctrine for years. Our little flings are the glad milestones of our lives. Let us not forget them.

Why Do You Do It?

By Charles W. Landon

PUPILS know there is a chord they have not played correctly, yet they will not stop to conquer their difficulties by reading out each note. Why do they do it? Pupils smear and blur a run, because they will not correct some little defect of fingering. Why do they do it?

Pupils will go through a piece "any old way," instead of counting time correctly. Why do they do it?

Pupils waste their time and the money their parents are paying for tuition, in this way and as well defacing and destroying the divine art of Music. Why do they do it?

Largely because they have insufficient respect for the detailed advice of their teachers. Perhaps this applies to you.

How I Regained a Lost Voice

A Practical Experience in Voice Placing

An Interview with the Noted Concert and Oratorio Tenor

EVAN WILLIAMS

Tone³ creates Its Own Support

"The first two postulates can be discussed as one. Tone creates its own support. How does a bird learn to sing? How does the animal learn to cry? How does the lion learn to roar? Or the donkey learn to bray? How does something exercises? Most certainly not. I have known many, many singers with splendid voices who have never heard of breathing exercises. Go out into the Welsh mining districts and listen to the voices. They learn to breathe by learning how to sing, and by singing. These men have lungs that the average vocal student would give a fortune to possess. By singing correctly they acquire all the lung control that any vocal composition could demand."

"As a matter of fact, one does not need such a huge amount of breath to sing. The average singer uses entirely too much. A goose has lungs ten times as large as a nightingale but that doesn't make the goose's song lovely to listen to. I have known men with lungs big enough to work a blast furnace who yet had little bits of voices, so small that they were ridiculous. It would be better for a person to learn to sing and then the breathing exercises before attacking the tone. One of the reasons for much vocal forcing is too much breath. Maybe I haven't thought about these things! I have spent hours in silence making up my mind. It is my firm conviction that the average person (entirely without instruction in breathing of a special kind) has enough breath to sing any phrase one might be called upon to sing. I think, without question, that teachers and singers have all been working their heads off to develop strength in the wrong direction. Mind you—this is not a sermon about breathing. I believe in plenty of breathing exercises for the sake of one's voice."

EVAN WILLIAMS.

or feeling of my throat. Some days when my throat felt at its very best, the records would come back in a way that I was ashamed of. It is a strange feeling to hear one's own voice from the talking machine. It sounds quite differently from the impression one gets while singing. I began to wonder why were so many of my records poor to others good?

"After deep thought for a very long period of time, I began to make certain postulates which I believe I have since proved (to my own satisfaction at least) to be reasonable and true. They not only resulted in an improvement in my voice, but they enabled me to do command what I had previously been able to do only occasionally. They are:

"I. Tone creates its own support.

"II. Much of the time spent in elaborate breathing exercises (while excellent for the health and valuable to the singer, in a way) do not produce the results that are expected."

"III. The singer's first studies should be with his brain and ear, rather than through at attempt at muscular control of the breathing muscles.

"IV. Vocal resonance can be developed through a proper understanding of tone color (vocal timbre) so that uniformly excellent production of tones will result.

"In other words to 'pose' the breath stand erect, at attention. Most people when called to this 'attention' posture stiffen themselves so that they are in a position of resistance. When I say attention—I mean the position which you have alertness but at the same time complete freedom—when you can freely smile, sigh, swell the chest, etc., the attention that will permit expansion of the chest with every change of mood. Then, open the mouth without inhaling. Let the breath out for five seconds, close the mouth and inhale

A Good Position

"Singers study breathing as though they were trying to learn how to push out the voice or pull it out by suction. By standing in a sensible position with the chest high (but not forced up) the lung capacity of the average individual is quite surprising. A good position can be secured through the old Delsarte exercises which is as follows:

"I. Stand on the balls of your feet, heels just touching the floor.

"II. Hold your arms forward until they side in a relaxed condition.

"III. Move your arms forward until they form an angle of forty-five degrees with the body. Press the palms down until the chest is up comfortably.

"IV. Now let your arms drop back without letting your chest fall. Feel a sense of ease and freedom over the whole body. Breathe naturally and deeply.

through the nostrils. I keep the fact that I breathe into the lungs through the nostrils before me all the time. Again open the mouth without allowing the air to pass in. Practice this until a comfortable stretch is felt in the flesh of the face, the top of the head, the back, the chest and the abdomen. If you stretch violently you will not experience this feeling.

Sensations

"I fully realize that much of what I have said will not be in accord with what is preached, practiced and taught by vocal teachers and I cannot attempt to reply to any of them. I merely know what sensations and experiences I have had in the course of practical work in a profession which has brought me fortune. Furthermore I know that anything anyone might say on the subject of the human voice would be at variance with the opinions of others. There is probably no subject in human ken in which there is such a marked difference of opinion. I can merely try to express what I experience in the course of the sensation I experience in producing a good tone. I have employed the following illustration. Imagine two pieces of whip cord. Tie the c's together. Place the knot immediately under the upper lip directly beneath the center bone of the nose; then run the strings straight back for an inch, then up over the cheek bones, then down over the uvula, thence down the large cords inside the neck, then come to a point between the shoulders the cords would split again to one set go down the back and the other toward the chest, meeting again under the arm pits then down the short ribs, thence down and joining in another knot slightly back of the pelvis bone. Laugh, if you will, but this is actually the sensation I have repeatedly felt in producing what the talking machine has shown to be a good tone. Remember that there were plenty to laugh at Columbus, Galileo and even Darius Green of the Flying Machine."

"Stand in 'attention' as directed, with the body responsive and the mind sensitive to physical impressions. When opening the mouth without taking in air, a slight stretch will be experienced along the whole track I have described. The poise felt in this position is what permitted Bob Dylan to strike a deadly blow with a two inch stroke. It is the same principle with which I sing both loud and soft tones. Furthermore, I do not believe in an absolutely relaxed lower jaw as though it had been broken. Who could sing with a broken jaw?—and a good jaw would represent ideal relaxation. The jaw should be slightly stretched but never strained. You know that the word relaxation, as used by most teachers, is not understood by most students, is responsible for more strained voices than all other terms used in vocal teaching. I have talked this over with numberless great singers who are constantly before the public, and their very singing is the best contradiction of this. When you hold your jaw freely before you what is it that keeps it from falling at your side? That same condition controls the jaw. Find it. It is not relaxation. If you would be a perfect singer find the juggler who is balancing a feather. Imagine yourself poised on the top of that feather, and sing without falling off."

Contrasting Times
When Combined

"We shall now seek to illustrate the contrasting qualities of tones, between which lies the quality which I sought for so long. The desired quality is not a compromise, but seems to be located half way between two extremes, and may best be brought to the attention of the reader by describing the extremes."

"The first is a dark quality of tone. To get this, place the tips of the second fingers on the sides of the voice box (near the Apple) and make a dark almost breathy sound, using 'ah' as in the word hum. Do this without any signs of effort. You will feel the sound to float up into the mouth and nose. To this there will also be a sensation as though the sound were also floating down into the lungs (both lungs). Do not make any conscious effort to force the sound or place it in any particular location. The sound will do what it wants to do. You do not strain. While the sound is being made, there will be a slight upward pulling of the voice box as a slight tension at the voice box. This, of course, occurs automatically, and there should be no attempt to control it or prevent it. It is nature at work. The tongue, while making this sound, should be limp, with the tip resting on the lower front teeth. All along it is necessary to caution the singer not to strive to do artificial things. Therefore do not poke or stick the tip of your tongue against

the front teeth. If your tongue is not strained it will rest there naturally. Work at this exercise until you can fill the mouth and nose (and also seemingly the chest) with a rich smooth well controlled, well modulated dark sound and do it easily—with slight effort. Do not try to hold the sound in the throat."

The second is the sharp, explosive tone.

"The front teeth. If your tongue is not strained it will rest there naturally. Work at this exercise until you can fill the mouth and nose (and also seemingly the chest) with a rich smooth well controlled, well modulated dark sound and do it easily—with slight effort. Do not try to hold the sound in the throat."

"It is to be assumed that the student will, in these experiments, take the pitch in his voice which is most comfortable. At any pitch, it will be easy to try other pitches and other vowels. 'Ah' is the natural vowel, however, please do not infer that the nose, or any part of the mouth or soft palate, should be pinched to make it nasal, in the restricted sense of that term. When I sing this tone it is accompanied with a sensation as though the tone were being reflected downward from the voice box over to each side of the chest just in front of the arm pits and then downward into the abdomen. Here the next danger arises that the unskilled student will try to produce this effect, whereas the fact of the matter is, that the sensation is the accompaniment of the properly produced tone and cannot be made artificially. Don't work for the sensation, work for the tone that produces such a sensation. At the same time the tone has a sensation of uneasiness, as though it arose at the back of the voice box and separated there, passed up behind the jaws to the point where your fingers are resting, entering the mouth from above, as it were, in a point just between the hard and soft palates, and becoming one sound in the mouth."

"The uvula and part of the soft palate should be associated with the dark sound. The hard palate and part of the soft palate should be associated with the strident tone."

The Tongue Position

"In making the strident sound the tongue should rest in the same position as in the dark sound. The dark tone never changes and is the same sound which gives fullness, foundation, depth to the strident tone. Without it all voices are thin and unsustaining. The singer gets this to this nearer he approaches the great vibrating base upon which the world is founded."

"Remember that the 'dark' tone never changes. It is the background, the canvas upon which the singer paints his infinite moods by means of different voices, emotions, and the tone colors which are derived in numberless modifications from the strident tone. The singer gets this to this nearer he approaches the great vibrating base upon which the world is founded."

"It remains for the intelligent teacher to apply such knowledge to a systematic vocal course of exercises, studies and songs, which will help the pupil to progress most rapidly. Don't think that you are pretending to tell all that there is to vocal culture in an hour. It is a great and important study upon which you have spent a lifetime. However, as I said before, I have nothing to do with it and I am only too happy to give this information which has cost me so many hours of thought to crystallize."

Two Minutes

By Grace White

A YEAR ago a little girl started to take piano lessons. She was quick, generally obedient and a good reasoner, but was inclined to waste time. One morning in trying to play a piece from memory, she stumbled repeatedly in a certain group of four measures. Her teacher picked up her watch and said, "You have two minutes in which to learn those four measures."

At first the child played the passage several times in desperate haste, stumbling at the difficult each time. The teacher said, "One minute is gone. You are wasting time. Play it slowly, looking on the music and make each tone stand out clearly." Then play it in the same manner from memory." The child obeyed. "Now," said the teacher, "play it at the regular tempo." The little girl was amazed to find that she could do it correctly. All the teacher said was, "Yes, after you actually began practicing it only took fifty seconds to learn it."

From that time on the child's progress was rapid. She ceased stumbling. No moral was whispered, no sermon preached. The little girl drew her own conclusions.

How to Increase the Music Class

Approved Methods Employed by Leading Teachers in Securing New Pupils Through Dignified, Legitimate Means

Charles E. Watt

No one can call him name, offend "The Best Plan" for increasing a class, but every successful teacher can suggest some good points and tell of some things which have helped him.

No class can be attracted without advertising of some sort or, rather we should say, of many sorts—but, assuming that the class is at hand and that advertising is depended upon for still further attracting pupils, how shall those at hand and those to come be treated so that they will be interested? Recommendation shall bring others to the same teacher?

Constant study on the part of the teacher to find the very best and most practicable way of developing the technic and the musical thought and feeling of the pupil will certainly have its reflex action in the constant growth of the class.

The teacher who stimulates his pupils to think for themselves and to grow from within, outward, rather than those who tries to force upon all mentalities exactly the same formulae and routine, will hold his pupils indefinitely.

The teacher who gives his pupils plenty of opportunity for expression of his work in a more or less public manner also has a great advantage over the teacher who does not believe in it.

I believe in presenting in the general public to higher the work of pupils in the formative stage, but, it is always possible to find a circle of people who are vitally interested in each individual pupil and, by limiting the audience to these it is easy to provide the opportunity for public performance.

This item is absolutely indispensable and, in my own experience and observation I have found it to be true that those teachers who most often and persistently present their pupils for public performance are the ones who have the most vital and permanent hold on their classes.

Herbert Wilber Greene

"The Best Plan for increasing a Class of Pupils" is the slowest and most discouraging, but it will pay in the end. It embraces

1. Personal appearance as to the ground upon which the teacher stands which comprehends all of the technic of his subject and the ability to give examples of its requirements to his pupils.

Second. The teacher must insist upon thoroughness on the part of his pupils.

Third. In the field of music the old adage of "More haste the less speed" is infallible.

Fourth. The teacher must regard himself as an authority and so proclaim himself when occasion requires.

The second and third requirements above referred to are sure to provoke dissatisfaction on the part of a certain proportion of pupils, for the teacher will be in competition with others who utterly ignore them,

and their pupils will associate with his and the unthinking ones will be attracted by the glamour of premature appearances and of the "big names" of teachers. These remain as his only hope of ultimate success. Granted that he is sure in his technic and that values its perfection at its real worth, the public will sooner or later give ample testimony to the certainty of his results.

Holding out inducements of success to untalented pupils for the sake of business is criminal and always reacts unfavorably.

Advertising, beyond a simple address card in a reliable journal is not only useless, but a waste of money. As with the physician, so with the teacher of music; his results are his capital.

Harold Henry

THE piano teachers who will build up, and maintain classes of pupils, and who will constantly raise the standard of the work in their progress, there is no question that success must keep company in mind the two "P's," which are essential to success.

They stand for preparedness and publicity. The first requisite for proper preparation as a teacher is training; first general education, and a broad musical knowledge, then sufficient work along the line intended to be pursued, whether it be the training of children, intermediate work, or the higher development of technical skill, and finally, the ability to teach.

That branch of the art which is the highest, and that which brings the greatest success, is the public performance of the teacher. To be a successful teacher, one must be sure one is well adapted to the line of work chosen. What also comes under the head of preparedness, and is often overlooked by the teacher who has attained a degree of success, is the necessity of constant growth —of his or her "keeping up with the times." It is most encouraging to note the steady increase in the number of teachers in the smaller towns, who realize this fact. The public, too, is more and more composed of these earnest workers. It is such teachers, who realizing the necessity, come every season for at least a time to the centers to gain new ideas and a new fund of inspiration, for the remainder of the year, who are the successful ones.

The means of obtaining publicity for the teacher vary according to situation and circumstances. Such teachers as are good performers, should play in public at some suitable time. Whether it be in a large city, or the country town, the best form of advertising is the work accomplished with the pupils, not by an exploitation of one or two who happen to be specially gifted, but by evidence throughout the entire class, of thorough and systematic training. Frequent pupils' recitals, well advertised and well attended, bring splendid publicity. Advertising in periodicals and musical journals, of established reputation as educators, being careful to choose those that will reach the public to which you can make appeal is of the greatest importance.

Arthur L. Manchester

HAROLD HENRY

CHARLES E. WATT

CHARLES E. WATT

F. W. WODELL

HAROLD HENRY

D. A. CLIPPINGER

JOHN J. HATTSTADT

LOUIS G. HEINZE

J. LAWRENCE ERB

F. W. Wodell

"A satisfied customer is the best advertisement." Who are the "customers" of the music teacher? His pupils. Is that comprehensive and conclusive? By no means.

Do not forget the pupil's "sisters, his cousin and his aunts." Likewise do not overlook those dear "friends," who "take such an interest in Susie's music," and are so free with their comments as to Susie's progress or lack of it.

They do not know what they are talking about—have no proper standard of judgment?

Bless you what they say!—they "say" so long as we are here, and father who are paying for Susie's lessons. The teacher who wishes to increase his classes had better see to it that he makes personal friends of as many of Susie's friends and relatives as possible. It is the "personal touch" that counts.

Think the problem over. Are there not excellent musicians and teachers of experience with small classes? Surely. What is the matter? One of these teachers is a first class man, a worthy citizen, but he lacks that capacity for "mixing" with people which is the gift or the acquirement of the average successful politician. This teacher "flocks by himself," does not know how to "extend the glad hand" to a visitor, thinks that his knowledge and skill as a teacher are sufficient, and feeds disgruntled because they do not.

So that to make the "pupil-customer" satisfied that she is a "success" is the first task for the teacher who would increase his classes. And the second is like unto it—satisfy the pupil's relatives and friends. This has little connection with the musical side of the pupil's work, but almost entirely to do with the personal relations of the teacher with the pupils' relatives and friends. With these "satisfied" the teacher has, in the pupil and as well in her family and friends, a corps of first-class advertising agents, constantly at work in his behalf, who will do more to increase his classes than will all the newspaper and magazine advertising he can pay for or is likely to be able to obtain.

Next in importance comes "advertising" by the teacher himself if he is "in evidence" personally a good deal in his community. A citizen needs about a teacher as "doing things." But after he has seen that man, or has been even in a casual way "made acquainted" with him, when he reads anything about that teacher, the effect upon the citizen's mind is much stronger. The citizen now has a personal interest in Mr. Jones, the MUSIC TEACHER, which he did not have before, when the services of a music teacher seem to be called for, the Mr. Jones the citizen has met, and not the Mr. Brown the music teacher of whom he has merely read, is the music teacher thought of, and recommended by the citizen.

Next, and of great value is newspaper and magazine publicity. The teacher should get his local papers as much as possible. He should send to the local editor clearly written accounts of all musical matters in which he has taken part or is interested. Let him work in as many names of local personages as possible, for local editors like very much to print the names of local people; it is good for THEIR business and success. The teacher always write a little more than he really expects to receive, and this gives the local editor a chance to widen the local press, and that is something which the ordinary local editor enjoys on occasion. The teacher should take part in local musical affairs for the general good of the community—and see that the local paper is informed of the fact. This sounds like cold-blooded commercialism, but it is not. The teacher does the work for the sake of the cause—and the results should not receive whatever benefit may accrue from the publication of his work by the local press? Music teaching in this country is first of all and most essentially an art—but it is also a business; made so by the quality of our times, and the conditions and circumstances under which we live. Not to recognize this fact shows pride, or lack of common sense. If one has any desire to make of his musical tools from a distance, one should use the weekly and monthly publications for his advertising. The ordinary "card" announcement of name and the subject taught is just so much wasted space and money. Let the teacher specialize in his advertising. He should talk earnestly, sincerely and straight to the point in his advertisements. Everything possible should be done to compel attention, sustain interest, arouse desire; let the teacher think of himself as "the other fellow"—the man or woman

whom he wishes to have for a patron; of his possible circumstances, hopes, desires, ambitions, and talk to him in the advertisement as if face to face.

Most important of all—to increase his classes the music teacher must do really first class work as a teacher—this is the first, second, last and most essential command for him to follow.

There is nothing of increasing a class of pupils—steal pupils from other teachers. This will not bring permanent success, and is not recommended. To mention it as a non-ethical procedure sometimes followed by misguided persons will be sufficient for the readers of THE ETUDE.

Perlee V. Jervis

Have something to sell that people want. Let them know it.

Deliver the goods.

The one thing that people want is to play MUSIC. Evolve some system of study that will eliminate all technical work that is not absolutely indispensable. Think out your own method, if it produces results adduce to it regardless of people with which is the gift or the acquirement of the average successful politician.

This teacher "flocks by himself," does not know how to "extend the glad hand" to a visitor, thinks that his knowledge and skill as a teacher are sufficient, and feeds disgruntled because they do not.

A good pupils' recital brings pupils but it requires pupils before you can give it, and at the best only reaches a small number.

I will suggest one plan that has brought me more pupils than all my other plans put together.

If you have not done so, begin at once to make up a mailing list of prospective pupils.

First begin with making a list of everyone you can think of—yourself, your wife, your parents who have children from seven years of age and upward.

Second, ask every pupil you are now teaching to give you names of anyone they know who might possibly be interested in the study of music.

Third, write a personal letter to every friend, acquaintance and former pupil (enclosing a self addressed card) asking for names of prospective pupils and their addresses. Your behalf whenever an opportunity presents itself.

Keep all your names of prospective pupils in alphabetical order and each name and address on a separate card.

Write a letter to every person you have on your list, (note the date on the card) enclose circular or catalog and invite correspondence and suggest making a date for an interview at your studio or even at that of the person you are writing to.

If you receive a reply within a week or ten days, write again and keep on sending new circulars or notices from time to time. Persevere in this and I know you will get results.

J. Hattstaedt

The methods of stimulating registration differ widely in the comparatively limited sphere of the private teacher in comparison with that of a large institution. Frenched by the lack of available material imperatively demands an expansion of territory for the private teacher.

Personal solicitation is the most effective method if previously prepared by circularizing.

Other paying factors are class meetings with talks on musical topics and recitals, by both the teacher and the students.

Method—the "new, original teaching method" announcements which are full of real doubtful value. Let teachers try to interest the boys and every young children in when in quest of new material. After it comes eventually to a survival of the fittest.

J. Lawrence Erb

The biggest word in the dictionary is SERVICE. That business or institution succeeds best which serves most; therefore, show yourself useful and willing to help.

If you have been self-centered, get out of your shell.

If you have been egotistical—get out of your shell.

If you have been conceited—get out of your shell.

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The Musicians' Red Cross Unit
A Splendid Work which All American Music Workers Should Earnestly Support

By Richard Aldrich
Secretary Musicians' Unit American Red Cross

The *Etude* presents herewith a digest of the plan for the "Musicians' Unit of the Red Cross." The organization of this unit is the joint effort of the well-known pianist, Mr. Ernest Schelling; Mr. Richard Aldrich, music critic of the *New York Times*, has prepared the following account especially for this publication. The plan has the complete support of *The Etude* in every way, as its purpose will have the complete support of all American musicians.

Many musicians in America at the beginning of the war have nobly continued the tradition of their guild; they have been fired with the burning zeal and the eagerness for service that have so honorably distinguished them in history. They have been willing and eager to give their services to help the immovable agencies for relief made necessary by the calamities of the war. A record of the last three years would disclose self-sacrifice and unselfish sympathy on the part of the great majority of musicians, high and low, and a prodigal outpouring of money into the treasures of relief workers, always imploring more.

It is eminently proper and indeed necessary in the present state of things that there should be a systematic ordering of the general musical work on the part of artists by the establishment of the Musicians' Unit of the Red Cross. As everybody now knows, it is the intention to make the American Red Cross the central agency through which the necessary succor of all kinds is to be distributed for this country to the sufferers on the side of the Allies. Vast sums have already been raised by it, and vast sums will still further be needed. The time has come when by far the profession can be most systematically managed and organized to give the most efficient service and produce the best results. The organization has been formed by

Ernest Schelling, Chairman,
Ignace J. Paderewski, Honorary Chairman, and
John McCormack, Treasurer.

Most gratifying results have already been attained through the efforts of the unit only a few weeks old, and some of the detailed ramifications of the plan for it have yet to be effected. A total of \$5,289 had already been received by July 1st, and that in the dull season, when musicians generally are supposed to be "off duty."

It is proposed, as a matter of course, to have sub-units all through the United States, to attend to the musical needs of the Army and Navy raising funds, however, interfering with agencies already existing, without, of course, the Red Cross. Still more important, it is desired that all efforts be made to establish a branch of the unit in our various musical and educational schools to develop the musical talents of our youth, making no比to available in this country.

The National Committee, appointed by the Executive Committee, will, of course, through the unit, be composed of men who will be appointed by the unit, formulate definitely in their report the plan of the unit, and may attain its greatest influence and usefulness.

It must be clearly understood that the unit will mean most to Americans generally, and not to those who mean most to Americans specifically, and that the unit will follow up a syllabus of musical instruction to be given to private teachers in this country who will fulfill the requirements of the unit.

It is also proposed to have the unit establish a library

of musical books, periodicals, and other publications, and to have a library of musical instruments, the field is wide, the influence of the music teacher spreads over a vast extent of country; and here again the unit will be able to do much good, and otherwise not be tapped and that will all together make a difference.

Another very valuable source of assistance should be provided by the National Federation of Musical Clubs, a great and widely extended organization, and can now do something for the unit. A large sum of money has recently been received from Mrs. James O. Dickey, the president, to interest the clubs in all States.

A form of service that will naturally fall to the Musicians' Unit is the organizing of small companies of musicians to give entertainments for the soldiers, either here or in France.

The spirit of enthusiastic helpfulness wherever the idea has been broached is most encouraging for the prospects of this movement.

The Etude strongly endorses this magnificent plan with Mr. Ernest Schelling, who so enthusiastically promoted it. *The Etude* will be glad to receive at 1712 Chestnut Street any funds its readers may care to contribute to the MUSICIANS' UNIT of the RED CROSS and see that the amount is safely transmitted to the officers. Please indicate very clearly that you wish the contribution to go to the Red Cross.

How to Use the "Etude's" Educational Supplement

REALIZING the need for an appropriate portrait to supplement the biographical studies in *The Etude*, we present with this issue a portrait which may be framed in any size in the original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the portrait face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and glue down in passe-partout fashion. A hanger may be made in the shape indicated above by the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain an excellent framed portrait at the cost of a few cents.

The study of the portraits will greatly assist in the development of the student's knowledge of the life and times of the master in this issue of *The Etude*, and providing the reader with a beautiful decorative picture for the study and home.

Position of the Players in Duets

EVERY player knows where to sit—*i.e.*, opposite the middle of the keyboard—when about to play the piano alone, but in playing duets there is often more or less uncertainty about the players seating themselves in the fairest possible position.

A good seat for the *primo* player to seat himself with the middle of his body opposite *F* on the top line of the treble staff, and the *secondo* player opposite *G* on the lowest line of the bass staff.

This is a good standardized position, and will aid in giving ease and certainty to the performance.

SEPTEMBER 1917

Music Before the Time of Caesar

The following curious and significant facts have been culled from various historical sources and give some interesting ideas of the instruments and customs when the art was beginning.

The Egyptians are conceded to have been the first people to develop music. No one knows just when the first music was performed on earth, but it is known that four thousand years before the birth of Christ music was heard in the valley of the Nile.

The oldest collection of melodies in existence is believed to be the Plain Song of the Catholic Church. There is a wide difference of opinion as to the source of these melodies. Some have been attributed to Jewish Temple music, others to Greek sources, and others to Italian folk song.

Bowed instruments first came into existence in Arabia, it is claimed.

The Hindus have sixty-three modes or scales.

The natives of ancient India had a soft-toned flute which was blown through the nostrils.

Chinese music is for the most part unisonic—that is, there is no harmony.

In China, chimes are frequently made from stone.

The popular Chinese instrument, the Sheng, looks like a lot of bamboo reeds stuck through the top of a teapot. True to oriental topstringiness, it is played by sucking the breath in rather than by blowing. This instrument is the ancestor of the harmonium and the mouth organ.

The highest musical development prior to the time of Christ was Greek.

In 1885 a portrait model of an organ worked by a water-power method was found in Carthage. The original measured about ten feet high and four and one-half feet wide. It proved to be the work of a potter who lived in the first century A. D., and indicated that primitive organs were known prior to the time of Caesar.

The "Alberti Bass"

THERE is a certain accompaniment figure which at one period of history was very popular in piano music. It would be easy, with a little research, to deduce almost the exact date at which it arose, flourished and died out. It is known as the Alberti bass,



Bach never used it.
Handel never used it.
Haydn used it freely.
Mozart still more so.

He however used it somewhat freely in his early works; in his later works he used it very sparingly, but never without effect.

Clementi, Czerny, Albrecht and after them hundreds of mediocre composers, used it in seasons and out of season, until the musical public became tired of it, and gradually fell into disuse, except in exercises. Composer of the present day would scarcely dare introduce it, unless to give an intentional old-fashioned effect. In plays Haydn or Mozart we must remember that this figure had not become hackneyed, but was fresh and "quite the fad," in fact.

The inventor of the figure, Domenico Alberti, is supposed to have been born at Venice, sometime during the early part of the eighteenth century, and to have been a pupil of Lotti. Some suppose that he did not really invent it, but only the first persistent user of the device. It is most curious, in either case, that his name should have been preserved from oblivion and handed down through the centuries by such a slender claim

SEPTEMBER 1917

High Lights in the Life of Chopin

Chopin's father was bookkeeper in a snuff manufacturer, later a captain in the National Guard, and finally teacher of French in the Warsaw Lyceum. It was while occupying the last named position that he met and married Justine Kryzanska, who became Chopin's mother. Later he was a teacher in a military academy, and lastly had a boarding school of his own.

Chopin, in spite of his father's varied educational experience, seems to have been given a somewhat slight and superficial general education, consisting of a little French, a little Latin, and some geography and mathematics.

Chopin's early musical education was from a good

all-round musician, Adalbert Zywny, who was a violinist, pianist and composer, and withal a most excellent teacher.

Chopin played a concerto by Gyrowetz in public before he was nine years old, and was hailed as "a second Mozart."

Chopin entered the Warsaw Lyceum when he was twelve years old, and had lessons in harmony and counterpoint from Joseph Elsner.

Chopin did not allow his illness and troubles to

disturb him.

Chopin's intense application as a com-

poser is thus vividly sketched for us by George Sand:

"He shut himself in his room for entire days, weeping, walking about, breaking his pen, repaving and changing a measure a hundred times, and beginning again next day with minute and desperate perseverance. He spent six weeks over a single page, only to write that which he had traced at the first essay."

Chopin's creativity, (according to the same testimony) "descended upon the piano suddenly, completely, sublimely, or it sung itself into his head during his walks, and he made haste to hear it by rushing to the instrument."

Chopin left school in 1827, composed several more piano pieces and a trio for piano, violin and violoncello. He went to Berlin, Vienna and other cities, and was soon launched on the career of a traveling virtuoso.

Chopin, after experiencing varied fortunes, arrived at Paris in a mood of despondency, and rather short of money. The Parisians received him the more readily because he was a Pole, and a wave of sympathy with the troubles of the Polish nation was just then passing over the French. He rapidly made friends with the most important musical people of Paris.

Chopin's list of friends embraced many distinguished names—among others, Cherubini, Bellini, Meyerbeer, Liszt, Hiller, all eminent musicians, not to mention many others distinguished in literature, or in the plastic arts, and many of high standing in fashionable society.

Chopin, when composing, sometimes created images in his mind, so vivid as to form real hallucinations. One evening when he was alone in the dark, trying over the new *A* major nocturne, he had just closed the door open and in marched a company of Polish knights and ladies in medieval costumes—the same no doubt, that his imagination had pictured while he was composing. He was so alarmed at this vision that he fled from the room through the opposite door, and did not venture to return. Another illustration of the narrowness of the boundary line between genius and insanity.

Chopin's choice of the name *Etudes*, or *Studies*, for a number of his most melodious and poetic pieces, written in a brilliant style of technique, has been a stumbling block to many from his own day to this, as they have absolutely nothing in common with the dress or the most superficial brilliancy that generally characterizes works under that name. May it not be, however, that he was thinking of *Studies in composition*—the exhibition of whatever musical and poetic worth there might be in some at first merely technical idea?

Chopin's portrait, supplementing this study of his life, which *Etude* readers will receive with this issue, is an idealized picture taken from many authentic drawings and cuts. It is considered by artists an excellent work of this kind.

Chopin, in teaching his *Etude* in A flat (Op. 25,

No. 1) explained to one of his pupils as follows: "Imagine a little shepherd who takes refuge in a peaceful grotto from an approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

Chopin borrowed the form and character of the *Nocturne* from John Field, but it was Chopin, who carried it to perfection and lent to it a deeper significance.

Chopin was, above all, a composer for the piano, writing always in the natural idiom of that instrument. In his few attempts at orchestral writing, he was less successful, his two concertos for piano sounding fully as well when played with second piano accompaniment, as when accompanied by full orchestra. Some of the few songs he wrote, however, are quite pretty. (*The Maiden's Wish* is a favorite), though not of a worth a word compared with his best work for the piano.

Chopin, in his *Polonoises* and *Mazurkas* exhibited the national traits of the music of Poland, his native land, in a highly idealized form. The *Polonoises* express the illustrious chivalry and bravery of knight-hood, the *Mazurkas*, the beauty and coquetry of the ladies.

Chopin's intense application as a composer is thus vividly sketched for us by George Sand: "He shut himself in his room for entire days, weeping, walking about, breaking his pen, repaving and changing a measure a hundred times, and beginning again next day with minute and desperate perseverance. He spent six weeks over a single page, only to write that which he had traced at the first essay."

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Chopin, when he implored, but generally looked at the ceiling. Already as a youth he used to be so absorbed that he forgot his meals; and in the street, he was often so absent-minded that he very narrowly escaped being run over by a wagon. Visions of female loveliness and patriotic reminiscences inspired many of his best works.

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Chopin returned to Paris early in October, 1849, and died on the seventeenth of the month. Mozart's Requiem was sung at his funeral, and his body was buried in Père-la-Chaise cemetery, between that of Bellini and Cherubini.

Chopin began to write a *Piano Method*, but unfortunately never finished it. It would without doubt have been a valuable work. From the few fragments that survive we quote:—"It is unnecessary to begin the study of the scales with that of *C*, which is the easiest to read, but most difficult to play, as it lacks the support of the black notes. It will be well to play, first of all, the scale of *G* flat, which places the hand regularly, utilizing the long fingers for the black keys. The student will arrive progressively at the scale of *C*, using each time one finger less on the black keys."

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THE BOY CHOPIN PLAYING FOR A GROUP OF BOYHOOD FRIENDS.

and giving them new life and charm. That Kreisler's arrangement of the popular Dvorák *Humoresque* is infinitely more beautiful and effective than the piano original not even the composer himself probably would wish to dispute, were he alive to hear it from the cello bowing of some American violinist.

But we do not need to confine ourselves to living violinists, for since the days of Paganini practically all wielders of the bow have attempted to eke out the meagre literature of their instrument by borrowing nearly everything in the way of a composition which seemed to give promise of an effective violin arrangement. Bach, Schumann, Chopin, Wagner and the rest have been called on for contributions, and almost everything that could with good effect be drawn from a violin string has been confiscated. The melodic allurements of Chopin have in particular been irresistible, and for cellists also they have proven a boon in periods of musical drought.

Arrangements, like original works, must be able to stand on their own feet as compositions and must lay to their own proper claim to musical merit if they are to live up to the original work which places them above the mediæval plane. Hence the Bach-Liszt *Méline Freuden*, the Strauss-Tausig transcriptions and the Bach-Schubert Chaconne fulfill these qualifications to the letter, and there are many, many other examples of exquisite arranging in the above résumé. Such compositions as these have earned a safe place for themselves among serious musical works, and no amount of pedantic pusillanimity has been able to put the blame on the products of the art of arrangement. On the other hand, the term "stunts" may expect no better fate than that which overtook, long ago, the Thalberg and Kalkbrenner fantasias and early Italian opera transcriptions of Liszt.

The wholesale condemnation of arrangements as such is musical priggery of the worst and most mistaken sort, for to question the taste of making musical arrangements is to question the taste of Bach, Beethoven, Brahms, Mozart, Schubert, Chopin, Wagner and Liszt.

The Swan Song of the Red Man

By Ernest C. Oberholzer

It is already late autumn. The white-stemmed poplars shake their golden leaves; the yellow grasses along the water's edge have dried and shrunk, and all nature looks folded-in, ready for the first white.

A canoe stops at a sloping point of rock, where several grave Indian figures stand in silent contemplation, and the solitary occupant of the boat lets out a few words in Ojibway. They have never seen him before. Yet they know him well, for they have often heard of him from one of their tribesmen, a great traveler. He is the strange white man that goes everywhere, asking the Indians asking them for their songs and stories. So now, instead of letting him go his way unheeded, one shows him a good harbor among the reeds for his canoe; another points to a level place under the pines, and says softly, "Stay as long as you like;" a little hunchback old squaw appears almost as if by magic, while the paddling his tent, and hands him a piece of moose meat; another drops him an armful of wood ready for his fire. Then all withdraw and leave him to his own pursuits. Black-eyed children playing in the thin sunshine peep at him shyly and smile, but never intrude.

Presently, a pause. Wāba Kakāgi clears his throat and smilingly asks the stranger why he likes the song. Drum and shuttle are transferred to her feet, and drum in hand, keeps step, while she repeats the previous song in a high, clear trite voice peculiar to herself.

Autumnous it is, to be sure, but strangely entrancing. There is nothing of the trivial about it, none of the half-tidiness of the popular songs of white men; but a haunting suggestion of past glories and sorrows, of primitive passions, of extravagant fancies—mere fragments but full of human significance.

At last, from the highest wigwam of all at the crest of the ridge a drum beat sounds. It is Wāba Kakāgi. White Crow, the old medicine man, beginning his evening song. He raises his deep, musical voice, and the tones sound like the tall trees five white wigwams stand out against the darkening sky.

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The white visitor slowly awakes, finds the hill and knocks against the sheet of birch-bark that forms the door of Wāba Kakāgi's wigwam. There is no reply—only the regular cadence of the drum and the Indian's voice. But the white man, not misinterpreting what he means, knows that he is welcome to enter as he will, hits the entrance and without a word takes his seat on the ground beside. A fire of wood glows in the center; a sweet, aromatic fragrance rises from the cedar branches that cover the floor,

Noteworthy Etude Features in Coming Issues

Sir George Henschel on "Interpretation in Singing," Miss Helen Hopkinson on "The Adjustment of the Hand," Clayton Louis on "Avoiding Tension in Piano-forte Playing," Louis Arthur Russell on "Staccato Playing" and hosts of equally good articles for progressive teachers and students.

Keeping Up with the Times

By Arthur Trave Granfeld

Such arrangements are the joy of the dilettante and the bane of the artist. The quintessence of good arranging lies in the preservation of the original without distortion, exaggeration, and without the blurring of the original sense of musical form or meaning.

Artists and critics are agreed.

But we do not need to confine ourselves to living violinists, for since the days of Paganini practically all wielders of the bow have attempted to eke out the meagre literature of their instrument by borrowing nearly everything in the way of a composition which seemed to give promise of an effective violin arrangement.

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The Innovations of Franz Liszt

Liszt was the first pianist to sit with his profile to the audience. Previous to him, it was the custom for pianists to sit either facing the audience or the reverse.

Know your pupils thoroughly. Not only know them thoroughly, but develop your mind in other channels by well-selected studies in letters, history, the related arts philosophy, poetry and the sounds of thought of the day. By development in studies such as these your mind will become immeasurably enriched; your understanding increased, your analytical powers developed, your general outlook broadened, your personality enhanced, and your capacity as a disseminator of culture, in its broadest sense, in your community will be perceptibly enlarged.

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and no technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

A Pupil with Gypsy Instincts

"I. A talented pupil of nine, in the third grade, is dissatisfied with everything I give her. She wants to play on the violin, to work on simple things, and will not work for the hard. Refuses sonatas, and wants sonatas of Beethoven, Mozart and Haydn. She has a gypsy in her. Her mother has humored her, thinking she would be more interested. Her mother is dead. She has a book of Haydn Sonatas suitable for a third grade pupil?"

"3. I want you to suggest treatment that will correct the habits of the shoulder, arm and wrists." —R. M. T.

"4. Would you please suggest treatment that will correct stiffness of the shoulder, arm and wrists?" —S. G.

"5. Stiffness of the arm and shoulder is a result of training in number and mental, while playing. Treatment should consist in reducing both. Arm gymnastics are a help. Simple exercises in lifting and dropping, etc., but do not go very far unless attempt is made to play with the arms in an easy condition. With adult beginners the use of the hand should be begun in the early stages, but with children the second grade is soon reached very forward. In nearly all cases it will be better for you to mark the pedaling all the time, rather than rely upon the knowledge of the pupil."

"6. This depends a good deal upon the age of your beginner. An adult pupil may take up the study of the pedals much sooner than a small child. You should thoroughly understand the subject yourself. You can gain the needed information by purchasing a copy of *The Pedals of the Pianoforte* by Dr. E. H. Hayes. Having digested this book you will be in a position to explain the use of the pedals to your students, giving as much or little information as the student is fitted to receive. It is surprising how many people there are, even among players, who have little idea of the function of the pedals, or just what happens when the right pedal is pressed down. The term "loud pedal" is ridiculous, but the term "dampner" should be substituted. With adult beginners the use of the hand should be begun in the early stages, but with children the second grade is soon reached very forward. In nearly all cases it will be better for you to mark the pedaling all the time, rather than rely upon the knowledge of the pupil. You will be attempting things that are too advanced, or may be trying to play too rapidly before the proper groundwork, or preparatory study of the given piece, has been attended to. No pupil should be pushed in his work to the point of strain. Some pupils push themselves into this condition, and the teacher will have to be constantly on the watch to hold them back. Rapidity should come as easy as stages. A piece at a given tempo, it begins to be difficult and stiffness results from the attempt to push beyond immediate capacity. Insist on slower playing with the hand, arm and shoulder held in a free and easy condition."

"7. Some means should first be found of appealing to this pupil's intelligence. She should be made to realize the necessity of consistent study, especially of those things that build up practical and accurate technic. She should be made to understand that it is only by drill of the various muscles of the hand and arm that the pupil can acquire the facility to play the sort of things that she is fond of. The better the taste, the more need of preparing the hand and fingers for their proper rendering. If the mother is anxious that the child play well, she should work with you in training the intelligence of the child, as well as attempting to train the fingers. Unless the intelligence can be brought into line, all work will ultimately prove futile."

"8. I fear you have done wrong in permitting the pupil to have her own way, and have established a condition that it will be difficult to overcome. A student's first training should be to have respect for the teacher, confidence in his or her judgment, and willingness to carry out our directions. The pupils that feel superior to the teacher are not likely to accomplish much. From the very beginning you should make them feel that you are the authority, which you can do in a very nice way and at the same time establish confidence in your judgment. The moment a pupil feels that she can do as she pleases she scorns your efforts in every direction.

"9. Persistence Rewarded

"I began piano three years ago at age of twenty, with ambition, willingness to sacrifice, grit, untiring working ability, faith in my ability and training. I have had no teacher except myself, but I am sure she is much more rapid. She is the only available teacher. I am now studying the eighth movement of the *Violin Concerto* by Vittorio Paganini. Could you suggest something for me to study, including a few pieces?" —B. A.

Teaching One's Self

"Would you advise a young person with a teacher who is older and inferior than I am? I am sure she is much more rapid. She is the only available teacher. I am now studying the eighth movement of the *Violin Concerto* by Vittorio Paganini. Could you suggest something for me to study, including a few pieces?" —B. A.

If the teacher you mention has thorough knowledge and musicianship in his advance of your own, you might study with him without fail. If, however, neither he nor she can bring playing ability excels yours, you would probably do better to sharpen your own wits by study in every avenue you can open to yourself. The greatest part of what anyone knows comes by self-study. What is the one or two hours a week you spend with a teacher as compared with the time you have with yourself? A teacher can teach you only so much. If you have a good teacher, Carlisle says that the good old word "stuff" is one of the best with which to appraise genuine merit. A perseverance such as our correspondent outlines is worthy of ample reward, and recognition that will constantly grow as he passes on from one stage to another. Eventually I should prophecy that he would make his way into a larger place.

Set the pedulum gradually faster. He will be able to play well at the set speed. Master C. J. Mathews' *Tutor's Touch and Technic*, provided you work very slowly and carefully and make a definite understanding every point. Bach, Little *Preludes*; Heller, Op. 40 and 45; Czerny-Liebling, Book 3; Bach, *Inventions*; Doering, *School of Octave Playing*; Clementi-Tausig, *Gradus ad Pianissimum*. Books: *History of Music* by Cooke; *Fifty Practical Questions for Piano Students*; *Bart's Theory of Interpretation*; Goodrich; *Chats with Music Students*; Tapper. For pieces, you can lay the nucleus of a good classical library by securing the following col-

lections: Mendelssohn, *Songs Without Words*; Concert Album, classic and concert albums, popular; Grieg, *Compositions*; Chopin, *Waltzes*, *Nocturnes* and *Album*; Schumann, *Selected Works*; Mozart, *Sonatas*; Beethoven, *Sonatas*, Op. 2, No. 1; Op. 10, No. 1; Op. 10, No. 2; Op. 13; Op. 26; Op. 27. There is enough here to occupy two or three years. Select the pieces carefully, the easier ones first, and study well, money you would have given your teacher. Add to these sheet music of a more popular character, as it is brought to your attention.

"10. Some means should first be found of appealing to this pupil's intelligence. She should be made to realize the necessity of consistent study, especially of those things that build up practical and accurate technic. She should be made to understand that it is only by drill of the various muscles of the hand and arm that the pupil can acquire the facility to play the sort of things that she is fond of. The better the taste, the more need of preparing the hand and fingers for their proper rendering. If the mother is anxious that the child play well, she should work with you in training the intelligence of the child, as well as attempting to train the fingers. Unless the intelligence can be brought into line, all work will ultimately prove futile."

"11. I fear you have done wrong in permitting the pupil to have her own way, and have established a condition that it will be difficult to overcome. A student's first

training should be to have respect for the teacher, confidence in his or her judgment, and willingness to carry out our directions. The pupils that feel superior to the teacher are not likely to accomplish much. From the very beginning you should make them feel that you are the authority, which you can do in a very nice way and at the same time establish confidence in your judgment. The moment a pupil feels that she can do as she pleases she scorns your efforts in every direction.

"12. There is a collection of Haydn Sonatas in Edition Peters. There is a sonata in C that you can use, if your student is really capable of composing the third grade. Most of them run well into the next grade, but you can select various movements. It is not necessary that a pupil learn an entire sonata. The *Largo* and *Presto* of the one in D major can be used, and you can carefully select other movements. The publishers of *The Etude* have on their list a collection of Mozart Sonatas which can be used in the same way, with C major as the first choice. As your pupil progresses you can find other movements that will fit. Beethoven is too difficult to begin with at the present stage. You can use *Minuet* in G, No. 1; *Minuet*, Op. 31, No. 2; *Sonatas*, Op. 49, Nos. 1 and 2. An excellent book you will find is Handel's *Twelve Easy Pieces for the Piano*. Also Standard Third and Student's *Classic Album*. Also Standard Third and Fourth Grade Pieces compiled by Mathews. If you desire to use collections you will find ample material in these for the present. Your second question you will find sufficiently answered in this.

"13. In this case I should suggest that you first explain to your pupil, and her parents, that she should at once be made familiar with elementary principles in an adequate and proper manner. Get a copy of *The New Beginner's Book*, and through it gather up all the lost themes. When you have added what is missing she can go on through the regular channels with which you are familiar.

Practicing with Closed Eyes

By Fern Magnuson Blanco

Every pianist should occasionally practice with closed eyes. This lesson greatly strengthens the memory, necessitates careful listening, develops thoughtful self-criticism, promotes concentration and develops a real understanding and power of interpretation. Mr. Padewski is said to be able to play his entire repertoire with his eyes shut.

Emerson in his "Self-Reliance" asserts that nothing is more familiar than it may, with wrong use relieve its owner too much. The necessity of remembering. In the same way, a pianist's reading of music can grow to so depend on the printed page that his power of playing from memory wastes through drowsiness.

If you are eye-minded and memorize by difficulty, try playing one of your committed pieces with closed eyes. It is difficult to do this indicates that through association of mind and hand have aided your memory by watching something (probably the keyboard) but still though the printed page is no longer a necessity, you have not yet thoroughly memorized the selection. Under the stress of playing from memory before an audience, a strange keyboard or any unusual sight or occurrence may confuse a pianist who has not trained his memory to act independently of every visual suggestion. But even a pianist of great facility or excitable player is apt to remember a piece under all conditions if he can play it at home with closed eyes. The successful pianist must criticize his playing with discrimination, and this requires careful listening.

If, with closed eyes, we accomplish a task which we usually do with our eyes open, we experience desirable psychological results. Any mental faculty not generally given full play may be impelled to increased activity. The representations of memory are aided. Every mental process occurs in a different manner during intervals when the brain receives no message from the eye, which, in most of us, is the most highly developed and most constantly used of the sensory organs. At times when channels of communication between eye and brain are dark and empty we must sense externally almost entirely, through other paths of conduction, and thus nerve and brain cells seldom used are forced into action.

Persons who do not enjoy the sense of sight frequently astonish us by the wonderful alertness of their other senses and the unusual acuteness of certain of their mental powers. Blind musicians are usually very capable and often they have become remarkably distinguished in their profession. With closed eyelids, we see nothing either to prop the memory or distract the attention, so the privilege of perfect concentration should be ours.

Making the Metronome Help

By Viva Harrison

MABELZEL, the repeated inventor of the metronome, says, "One must not only learn to count while playing, but must make the playing at the counting."

The metronome is used chiefly to correct any error in rhythms, such as groups of three, seven and nine notes, and in obtaining velocity; however, it should be abandoned as soon as the pulsations have been thoroughly imbedded in the mind, and counting, which is more human, used instead.

The rate of speed of any composition is designated at the beginning of the piece by the marks of the metronome, such as, $\text{♩} = 80$, $\text{♩} = 108$.

If you practice in a slow tempo, gradually increasing until it is beyond the tempo in which the piece is written, you will find your fingers will feel at home in the piece. Some pupils find difficulty in using a metronome, because they do not use the pulsations of the rhythm in the piece before attempting to play. I have heard so many of them say, "The metronome makes one a machine, and takes away the natural expression out of your music," although the metronome is really not used to aid in interpretation and expression. It merely enables you to play with correct speed, and improve the dexterity and mechanical skill of your fingers.

Always keep within bounds of your tempo throughout the piece. For scale work, cadences and arpeggios the metronome is especially beneficial. "How to Use the Metronome," by Clarence Hamilton, is a little booklet which all students should possess.



Henry Parker

It is with sincere regret that we are compelled to announce the death on March 6, 1917 of Mr. Henry Parker. Mr. Parker was ever a warm friend of THE ETUDE and the publishers of THE ETUDE, and his loss will be keenly felt.

Henry Parker was born in London, August 4, 1842, and as is the case with so many English musicians, he received his first musical training in choir work, having become a member of the famous choir of the Church of All Saints, Margaret Street, at the age of nine. Mr. Parker was perhaps best known by his numerous successful songs, but in reality he was an exceedingly well equipped musician of all round attainments. In addition to the voice he studied violin and organ, and became so proficient upon the violin as to be able to obtain professional work as an orchestral player even so important a position as the Covent Garden Opera Orchestra. In organ playing he was a pupil of the celebrated Doctor Hopkins, Organist of the Hissenden Temple Church.

In addition to his studies at home, Mr. Parker entered the Leipzig Conservatory and specialized in piano and harmony, with such teachers as Plaidy, Moscheles, and Richter. He studied vocal music under Juices Lefort, Caravaglia, and Wallworth. For a number of years Mr. Parker was manager for the publishing house of J. B. Cramer and Company, London. His final position was that of professor of singing at the Guild Hall School of Music, London. As Mr. Parker himself once said "It would be difficult to say what I have not done in connection with music, from arranging polkas to conducting Mozart's 'Requiem'."

Among Mr. Parker's many songs which have become popular, in addition to the widely known "Jerusalem" we may mention "A Gipsy Maiden," "Pilgrims of the Night," "Crown Him Lord of All," "Rowing," "Snow," "Hark to the Mandolin," "What the Nightingale Sang." There are many others. A number of Mr. Parker's violin compositions have also become very popular, as well as some of his piano solos. Mr. Parker was one of those who insisted upon melody as the first requisite of a successful piece of music, and he held to this attitude consistently throughout his career. In Mr. Parker's own words: "Any success I have had as a composer I attribute, first, to having been associated with the best singers, second, not writing too much, third, having the clever authoress (Nella) for my wife, who has assisted me with sensible words and valuable hints."

Simplifying Scale Technic

By Charles J. Stern

"I wish I could play that passage as fast and as brilliantly as he did."

What student has not had thoughts such as the above? Playing scales is one of the most important subjects of piano technic. Thoroughness in their practice can not be too strongly recommended. The following exercises are the result of practical experience and any student practicing them faithfully will soon notice a marked improvement in his scale playing.

Let us take the scale of E. Right hand. Place the fingers 1, 2, 3, 4, 5 on B, C, D, E, respectively. Press all keys down. Raise the thumb and strike A, quickly and firmly, while still holding the remaining keys down. (A quick action of the striking finger is very important.) Count four, slowly. Repeat the same action four times. Do likewise with the other four fingers progressing up to E and back down to A.

Next place the fingers 2, 3, 4, 1 on B, C, D, E, in the order named. Press down as before. The thumb acts as the key for each key four times.

Still holding down C, D, E with the 2d, 3d and 4th fingers, bring the thumb down and strike A, quickly passing it under the hand and perch over E. Count four, slowly. Strike E and immediately bring the thumb back to its former position over A. Repeat eight times.

Next play the exercise marked No. 1, firmly accenting the extreme notes, F \sharp , D \sharp , counting one to each note. Repeat four times. Play exercises 2, 3, 4 in the same manner, always accenting the extreme notes. Placing the fingers 1, 3, 1 on F \sharp , G \sharp , A, practice through the same series of exercises.

The left hand is to be practiced in the same way, starting by placing the fingers 5, 4, 3, 2, 1 on E, F \sharp , G, A, B. The scale can now be played with both hands together, using the rhythmic groups of 5, 6, and 7 notes to a count and always accenting the first note of each rhythmic group. Use a crescendo in ascending the scale and a decrescendo in descending the scale.

Also reverse the order of the crescendo and decrescendo. Always have a relaxed feeling of the muscles, never tense. If persevered in, these exercises are sure to reward the student for the time spent in practicing them.

Exercises and Exercises

By Neff Niplag

RATHER unusual and amusing was my experience with twelve-year-old Lena. Her playing had always sounded very musical. Her singing tone, rhythm and phrasing made even her five-year-old exercises sound like merry little tunes, making the listener wish he might play the same happy music. Her smiling enthusiasm was her teacher's inspiration. But alas! there came a day when Lena's responsive smile gave way to a growing indifference, which caused me some anxiety, as its cause was an entire mystery. After several weeks had gone by she at last made bold to ask: "Do you never give your pupils exercises?" The children on our street take of Miss... and she says you if you don't have lots of exercises you will never know how to play just right." Teacher was nearly heart-broken, as her beautiful playing of Czerny was the best known to him but a happy thought strikes him, and going to the piano he plays a Czerny study in the same heavy, clumsy sort of way that some beginners do. Lena's eyes lit up! She had found the goal at last. Exercises just like her neighbors. Never again could they accuse her of not taking exercises!

THE BATTLE CRY OF FREEDOM

LUDWIG RENK
Op. 1, No. 6

One of the distinctively American national tunes, now sung and played the world over, in a brilliant but not difficult arrangement. Grade III.

Arr. by A. Sartorio

An excellent arrangement of this famous classic, bringing it within reach of small hands, and in an easier key than the original. Grade 2½

SPRING SONG

F. MENDELSSOHN

Allegretto grazioso M.M. = 72

Ped. simile

of dim.

ff

cresc.

dolce

cresc.

cresc.

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dim.

cresc.

leggero

pp

DANCE OF THE GNOMES

FREDERICK A. WILLIAMS, Op. 95, No. 3

A characteristic easy teaching piece, unique from the fact that it remains throughout in the key of A minor. Grade 2½

INTRO.

Allegretto M.M. = 72

dolce

mf

poco rit.

atempo

cresc.

Fine

D.C.

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WOODLAND MUSINGS

A graceful drawing-room piece, suggestive of the woods in summertime. Grade III $\frac{1}{2}$

HANS SCHICK

Andante con moto M. M. $\text{♩} = 72$

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THE BUGLE CORPS
MARCH

R. S. MORRISON

A lively little military march, with bugle-call effect. Play in double time, with martial swing. Grade II $\frac{1}{2}$ Allegro M. M. $\text{♩} = 126$

* From here go back to $\frac{5}{4}$ and play to A then play Trio.
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DANCE OF THE KEWPIES

A rollicking duet number, arranged by the composer from the original piano solo. Play in a light and fantastic manner, Grade III.

E. L. ASHFORD

Allegro con grazia M.M. $\text{♩} = 104$

SECONDO

Allegro con grazia M.M. $\text{♩} = 104$

SECONDO

mp
f
mf
f
pp cresc.
p
pp cresc.
f dim. p
cresc.
f dim.
f
f
Fine
p
nf
f
fz
fz
cresc.
dim.
f
f
f
f
Meno mosso
mf sostenuto
poco rit.
D.C.

SEPTEMBER 1917

DANCE OF THE KEWPIES

E. L. ASHFORD

Allegro con grazia M.M. $\text{♩} = 104$

PRIMO

Allegro con grazia M.M. $\text{♩} = 104$

PRIMO

mp gicooso
f
pp cresc.
f dim. p
pp cresc.
f dim. p
cresc.
f
dim.
f
f
Fine
f
nf
dim.
poco cresc.
ben marcato
cresc.
dim.
mp
f
Meno mosso
p
poco rit.
D.C.

SEPTEMBER 1917

In the style of the popular Polish Dance. Play in a fiery and impetuous manner, with sturdy accentuation and strong dynamic contrasts.
Grade III.

MATUSHKA

Tempo di Mazurka M.M. $\text{♩} = 144$

Secondo

HEINRICH ENGEL

Primo

* From here go back to Fine of Trio, then go back to beginning and play to Fine.
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SEPTEMBER 1917

MATUSHKA**Primo****HEINRICH ENGEL**Tempo di Mazurka M.M. $\text{♩} = 144$

TRIO

D.C.

Fine of Trio

D.C.

Fine of Trio

D.C.

D.C. Trio *

D.C. Trio *

* From here go back to Fine of Trio, then go back to beginning and play to Fine.

SOUVENIR DE SORRENTO

TARANTELLA

A fiery movement, reminding one of certain numbers by Heller yet with a distinctive character of its own. Good finger work. Grade III.

Allegro risoluto M.M. $\text{♩} = 144$

SEPTEMBER 1917

HAYDN-MELLOR

The musical score consists of ten staves of piano music. The first staff begins with a dynamic of *f*. The second staff starts with *f*, followed by a fermata. The third staff begins with *f*, followed by a fermata. The fourth staff begins with *f*, followed by a fermata. The fifth staff begins with *f*, followed by a fermata. The sixth staff begins with *f*, followed by a fermata. The seventh staff begins with *f*, followed by a fermata. The eighth staff begins with *f*, followed by a fermata. The ninth staff begins with *f*, followed by a fermata. The tenth staff begins with *f*, followed by a fermata. The score is in common time, with various key changes throughout the piece.

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TRIO

The musical score consists of two staves of piano music. The first staff begins with *p dolce*. The second staff begins with *f marcato*. The score is in common time, with various key changes throughout the piece.

From here go back to Trio and play to Fine of Trio; then go back to § and play to Fine.

DIRGE

A beautiful chord study in E minor, one of the most plaintive of all keys. Modern in harmony without being extreme. Grade III.

ALFRED PRICE QUINN

The musical score consists of ten staves of piano music. The first staff begins with *pp legato*. The second staff begins with *mf*. The third staff begins with *Ped. simile*. The fourth staff begins with *ppp*. The fifth staff begins with *rall.*. The sixth staff begins with *a tempo*. The seventh staff begins with *ppp*. The eighth staff begins with *rall.*. The ninth staff begins with *a tempo*. The tenth staff begins with *ppp*. The score is in common time, with various key changes throughout the piece.

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SCHERZO

A valuable semi-classic or teaching piece in canonic form, the left hand imitating the right at a distance of two measures. Grade IV.

THEOD. KULLAK

Allegro vivace M. M. d=76

g. vivoso

sf

f

p

mf

Last time to Coda

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D.C.

Coda

cresc.

f

p

mf

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VALSE L'ARPEGGIO

HERM. M. HAHN, Op. 32

A brilliant movement in the modern French manner, affording valuable as well as entertaining practice in certain forms of arpeggio work
Grade V. MEDIUM MODERATO M. M. = 128

SEPTEMBER 1917

TRIO

SUNDAY MORN

An effective descriptive number, suggesting the chiming of distant bells and the soft roll of the Organ, Grade III.

W. M. FELTON

Slowly and well sustained M.M. $\text{♩} = 72$

BOHEMIA
MARCH

GEO. SCHLEIFFARTH

A forceful march movement with a splendid military swing. Make the piano sound like an orchestra. Grade 3½

INTRO.

Tempo di Marcia M.M. $\text{♩} = 120$

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ADORATION

An exceedingly effective soft voluntary, suitable to be used as a prelude, an offertory, or for communion. A tasteful registration may be had in an organ of any size.

GEO. NOYES ROCKWELL

Largo M.M. = 68

Manual

Pedal

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FAIR KILLARNEY ACROSS THE SEA

An Irish love song, in popular style, well written and easy to sing.

Words and Music by
WALTER ROLFE

Andante con moto

Sheet music for 'Fair Killarney Across the Sea' by Walter Rolfe. The music is in common time, treble clef, and consists of two staves. The first staff begins with a dynamic of *mf*. The lyrics are as follows:

1. I - Irish maid-en's there are plen - ty
 2. I can ne'er for - get the day I
 Far a - cross the sea, But out of ten or twen - ty There's on - ly one for me; Her
 left her all a - lone; She clung to me and told me Her heart was all mine own; And
 eyes are bright - er than ten thou-sand Stars that ev - er shone, And ve - ry soon I'm go - ing back To
 tho' I'm well a - ware That on - ly just a year has passed - It seems a ve - ry life - time, And my

The second staff begins with a dynamic of *rall. e dim.* and a tempo of *cresc.* The lyrics are as follows:

Refrain: Con moto espressivo
 claim he for my own. 1 In Kil - lar - ney, Fair Kil - lar - ney, Dwells the sweet-est girl I know; And I
 heart is beat-ing fast. 2 For Kil - lar - ney, In Kil - lar - ney,
 miss her smile and blar - ney, Shure'tis there I'm bound to go: For 'twas in the land of sham-rock That she
 gave her heart to me, And I'm sigh - in', Yes just dy - in' For Kil - lar - ney a-cross the sea.
1st time

The music concludes with a dynamic of *last ppp*.

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I RISE FROM DREAMS OF THEE

WARD-STEVENS

PERCY BYSSHE SHELLEY

A fine and original setting of Shelley's beautiful verses. The broad melodic phrases are just right for the voice and the interesting syncopated accompaniment forms a fitting background.

Moderato con moto

Sheet music for 'I Rise from Dreams of Thee' by Ward-Stevens. The music is in common time, treble clef, and consists of two staves. The lyrics are as follows:

1. I rise from dreams of Thee In the first sweet sleep of night. When the
 2. The wan - d'ring airs they faint On the dark, the si - lent stream. The
 winds are breath-ing low, and the stars are shin - ing bright! I rise from dreams of
 cham - pak o - dors fade, like swee' thoughts in a dream. The night - in - gale's com -
 plaint and a spir - it in my feet has led me who knows how to thy cham - ber win - dow
 it dies up - on her heart as I must on - thine, be lov - ed as thou
 sweet. art. O lift me from the grass, I die, I faint, I fall! Let thy
 love in kis - ses rain On my lips and eye-lids pale. My cheek is cold and white a - las! My
 heart beats loud and fast. Oh, press it close to thine a gain Where it will break at last.
poco rall.

SEPTEMBER 1917

Dedicated to Clarence G. Loth

ABIDE WITH ME

A new and very satisfactory setting of the familiar hymn text. Decidedly out of the ordinary.

Moderato espressivo

mf espressivo

1. A - bide with me, fast
2. I need Thy pres - ence

falls the e - ven - tide; The dark - ness deep ens; Lord, with me a - bide! When oth - er help - ers my
ev - 'ry passing hour; What but Thy grace can fol - the tempt - ers pow? Who like Thy - self my

fail, and com-forts flee, Help of the help-less, O a - bide with me. Swift to its close ebbs
guide and stay can be? Through clouds and sun-shine, O a - bide with me. I fear no foe, with

out life's lit-tle day. Earth's joys grow dim, its glo-ries pass a-way; Chang and de - cay in all around I see;
Thee at hand to bless: Ills have no weight, and tears no bit - ter-ness; Where is death stay? Where grave, thy victory?

sempre f

con passione

O Thou who changest not a - bide with me! bide with me. 8. Re - veal Thyself be - fore my closing eyes;
I triumph still, if Thou a

dim. rit.

mp

Piu mosso e agitato

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cresc. e accel.

f

Shine through the gloom, and point me to the skies; Heavns morning breaks, and earths vain shadow flee; In life, in death,
cresc. e accel.

rit. a tempo

In life, in death, O Lord a - bide, a - bide with me!

rit. deliberamentem *fff* *fff semper* *senza rit.*

To Miss Anna Hedrick
HARLEQUIN

WILLIAM E. HAESCHE

A grotesque characteristic number, full of humor and originality. The violin part, although not difficult, is calculated to display various qualities of the instrument to good advantage, and the harmonies of the accompaniment are modern, without being extreme.

Allegretto M.M.=136

Violin

p

mf

on point

cresc.

mf

last time only

ff

Fine

Fine

SEPTEMBER 1917

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Save Your Ammunition

By Philip Gordon

What usually happens when we play a crescendo passage, stretching over four or five measures? By the time we get to the climax we have increased the force of tone so much that a climax is impossible. Most of the time there is an actual falling off in power at the supreme moment.

The trouble is generally that the player fights all his powder and fires all his guns at once. It is a case of letting the future take care of itself. The thing to do is, first of all, to keep the quality of tone through the passage preceding the crescendo and up to about one-fourth of the way along the crescendo as nearly as possible. Then, when the time comes for the climax will sound the more forcible by contrast with what has preceded. And in the second place it is wise to look ahead and see how great the distance is from the beginning of the rise to the climax, so that the rise may be properly graded and the player's arm and enjoying.

Tunes and Tears

By Francesco Berger

He must indeed be an exceptionally un-musical person who has not, at some time, been moved to tears by a particular melody. Even professional musicians (a hardened race!) have their moments when a certain tune affects them to a degree quite out of proportion to its strictly musical value. This is, I suppose, due to their nature than other tunes vibrate a cord which responds to no other. Mostly it is the simplest that does this. It is not the complex five-part fugue, nor the learned eight-part chorus, nor the gorgeously colored symphony, that holds the undeniably, unaccountable "something" which brings a lump into the throat, or even tears into the eyes. And, by one of Nature's odd freaks, the tune that sways one man in this way, may leave another quite unmoved; the other man probably has his own optimism-pipe, which is not this one's.

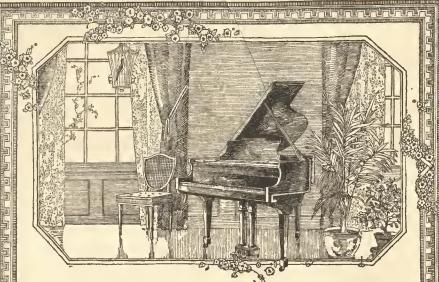
Sometimes this painfully pleasant and pleasantly painful sensation arises from association with personal, or perhaps, of olden times. Sometimes it is a tune that has been indelibly engraved on the tablets of memory, where it has remained unheeded, but not erased, ever since. But, at the sound of this particular strain, the whole circumstance leaps out from the mist of the past, and we re-live it over again, in all its original poignancy.

It is always a simple tune that has this power; under certain conditions and at certain times, single sounds, and even some stents have it too. A distant peal of church-bells, in the open, makes some people feel sad, and shrill railway-whistles, in the dead of night, do so for others. Personally I am deeply moved by the simple, plaintive, mournful, Roman Catholic dirges, as also by the drone-like sound which reaches me from the open church-door as I pass, not far from it, on a Sunday summer evening, at too great a distance to distinguish the tune. The feeling that comes over me is quite apart from a religious one; it has nothing to do with the sadness of what is going on; it is caused solely by the quality of sound.

The smell of a powerful disinfectant may recall the sick-bed or premature death of a beloved person, while the scent of burning weeds which they encounter in an autumn ramble in the country depresses others. Some are

depressed when the climax is reached, do not pound out the forte passage with all your might. It should be a maxim with the player never to let the audience feel that he is at the end of his resources, that he has no power beyond the immediately present situation. As Lessing sagely writes, the artist avoid the maximum, do not blow his trumpet, stand where it must stand still. Be careful to suggest that there are still some of the seven splendors to be looked through. Musical activity requires free and unconstrained activity of the performer and of the listener. Neither must ever feel that he is approaching to the transcendental moment. But the player cannot be notably efficient unless he sets forth and uses economically his vast fund of suggestive power. For selection and economy are not merely the mark of the artist, but of the highest type of living and enjoying.

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Department for Singers

Breathing-Gymnastics and Singing

By Dr. Herbert Sanders

THERE is a diversity of opinion in the ranks of the vocal profession to-day as to the value of breathing-gymnastics. Some assert that singing is best practised by means of singing and others that singing should not be begun until the pupil has been through a course of breathing exercises pure and simple. I heard of one singing-master who would not start any of his pupils in singing until he had completed a preparatory course of ten lessons in breathing-gymnastics. (The fee, I am told, was proportionate to the length and alleged importance of the course.) There is reason to believe that this procedure to-day must be regarded as exceptional. It lacks the element of uniformity, it wastes time and speed. On this continent many students expect to learn the art of singing in its entirety and to have some knowledge of piano-playing thrown in ten lessons; and unless they will be at the picture-shows instead of their lessons unless, perchance, they have paid their fees in advance.

The Italian Vocal Era

But our enterprising professional brother undoubtedly has tradition on his side for when vocal-art was at its zenith breathing-gymnastics were the order of the day. For instance, Francesco Cerviello the renowned singer of all time, and Farinelli (Porpora and Bernacchi) are reported to have practised inhaling through the smallest possible opening of the lips at the same time holding the hands arm-length above the head in order to help the expansion of the ribs; the breath was taken for a short time, the arms were lowered so that the hands were on a level with the shoulders and the exhalation was made through the smallest possible opening of the lips as in the inspiration. There is nothing remarkable in this exercise; it is simplicity itself, but the remarkable fact is that it was practised for two hours daily. It must have been by the indefatigable practice of some such exercise as this which gave Faustino the reputation of being able to both inspire and expire while singing. Many similar instances could be adduced to show that the early development of the old singers was brought to a climax of perfection and that the climax was attained through the use of breathing-gymnastics.

Two Vocal Ideas

The vocal ideal of Farinelli and Faustino and others who embodied the professional aspirations of their class was different from the common vocal idea of all voices in the human race—fifteen. Those the greatest singer was he or she who in addition to possessing a voice of beautiful sensuous quality could warble the most elaborate shakes and rollades or could keep on singing longer than a trumpet could keep on trumpeting. Now the ideal is different; florid singing is largely out of date, the oratorio, the opera, the atmospheric have taken its place and

while perfection of technique is rightly demanded (it is not always supplied) it is not regarded as the be-all and end-all of the vocalist's artistic aim. On the contrary it is regarded as the first step only; it is the foundation on which is built the edifice of vocal culture which is the Expression of Personality. It was this that caused the gloom which compelled the exclamation: "There is one God and one Farinelli!" Only the complete triumph of mind over matter would draw such an encomium from the more discriminating public of to-day. To-day's demand is not for the big chest but for the big mind; not for shakes and rollades, for the educated and disciplined temperament; not for athletic exhibition but for sincerity of artistic purpose.

The Change of Idea in the Care for Vocal Culture

This change of view accounts somewhat for the neglect of the physical machine. We have no longer to sing pages of florid music (some of the floriture of Farinelli for instance were nothing but instrumental cadenzas); the setting of modern poetry to music and the carrying of the singer must be in harmony with the words has changed all that. We now have song following as nearly as possible the methods of speech with its commas, semicolons, colons and periods. (The reader will readily recall the old method of learning punctuation by making his periods, commas, a semicolon, three at a colon and four at a period.) While there may be a diversity of opinion as to the length of the stops which punctuation implies there can be no diversity of opinion as to the fact that intelligible speaking makes necessary the rhythmic grouping of the sounds and that therefore these points of rest are essential to correct singing. This change of verbal condition has made it possible for singers to inhale much more frequently than a fortnight with the result that the power of sustained respiration has almost vanished.

The Long Phrase

This retrogression is regrettable. The beauty of singing (apart, of course, from declamation) must always lie in the perfect legato—the floating of one note into the following. It follows that the singer must be able to control his breathing places the less legato (and therefore the less truly vocal) the singing becomes. I am aware, of course, that in this case it approximates more closely to speech, but the speech and song are only alike, they are not the same. And it is this comparison which leads to ("Trans is the mean between two extremes") to say that singing must be punctuated the same as speaking; the method of speech must be considerably modified to be artistically applied to singing. Mr. Henderson in his *The Art of the Singer* says: "If you cannot manage your breathing in an even and accurate rate, study every flow of tone, the basis of which is called *Contilena*. If you have no cantilena you are no singer." You may succeed

A Neglected Point in Church Singing

Singers in Episcopal Church choirs are often greatly hampered in breath-control and tone-production on the occasions when singing is to be done kneeling, as in the *Agnus Dei*, the General Confession (in the choral service), and quite commonly the Communion.

If one understands the proper bodily posture for this difficult of this kind it will vanish. *THE WHOLE SECRET CONSISTS IN THIS, THAT WHEN ONE IS KNEELING SQUARELY ON BOTH KNEES, THE BODY, NECK AND HEAD SHOULD BE PERFECTLY VERTICAL, FROM THE KNEE UP.* It is not necessary to kneel and also bow the head; neither is bowing the head and basting a proper substitute for kneeling. All half-way measures are incorrect both ritually and vocally.

Longevity of Singing Teachers

FRANCIS ROGERS, in *Musical America*, age of one hundred and one, Pauline Garcia, singer and teacher both, survived till 1910, when she finally succumbed in her ninetieth year.

Manuel Garcia the Elder and his family gave New York its first taste of Italian opera in 1826, and in that same year were born three justly celebrated teachers: Marchesi, Stockhausen and Enrico della Motta.

"I wish to live to a green old age, teach singing. Reliable statistics all go to prove that there is no career like it for prolonging life. Although many teachers may have died young, it is hard to find any records of them, while of those whose successful careers were for them long ones, we find a biographical sketch in the *Encyclopedia of Music* which truthfully can be said that the average of their life usually numbered at least four score. In the beginning even the famous ones died at a comparatively early age, and we find that both Francesco Pistoletti (1659-1726), the founder of the famous Bologna school of singing, and his son, Francesco (1687-1755), "the king of singers," the first great master of the florid style, both died before reaching the age of three score and ten. But the art of singing in their day was, so to speak, still in its infancy.

Nicolo Porpora, who was born in Naples in 1686, was perhaps the most active teacher in Italy in his middle life, not excepting Handel and Hasse. He was always traveling, always composing; he left behind him six oratories, much church music, and thirty or forty operas—and was master not only of the Latin and Italian languages, but also of French, English and German. In addition to his musical accomplishments, he was the teacher of the most celebrated operatic vocalists the world has ever known, including Farinelli and Caparrelli. Despite all this hard work, possibly because of it, death spared him till he had completed his eightieth year.

Pier Francesco Tosi, the author of the still well-known treatise on singing, "*Opere di Musica Antica e di Moderna o Sistemi Asservazionali sopra il Canto figurato*," and a much respected authority on the singing voice, was said to be well past eighty years of age when he died not long after 1730.

Gianbattista Mancini, a pupil of Bernacchi and like him, a celebrated teacher, died in Vienna in 1800, aged eighty-four.

Manuel Garcia the Elder, the thrice-widowed traditional master of the Neapolitan school of singing, was transmitted to the nineteenth century, died in 1832 at the early age (for a singing teacher) of fifty-seven; but though his own life was short, he bequeathed to two of his children a vitality that kept them alive and active for an exceptional number of years. His son, Manuel, the teacher Jenny Lind, Madame Mechlin, Julius Stockhausen and a host of other fine singers and teachers, died in 1906 at the

age of eighty-four when he died a year or ago.

Scribner, who died last year in France, must have at least entered the eighties, for he was singing in opera in New York as early as 1859.

In the above list of singing teachers I have cited all the greatest names to be found in the musical records. That this group of worthies must have attained an average age of more than eighty years and more than an exceptional number of years. His son, Manuel, the teacher Jenny Lind, Madame Mechlin, Julius Stockhausen and a host of other fine singers and teachers, died in 1906 at the

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new teaching season is a golden hour, but the ten or fifteen days in the beginning of September are especially valuable. The truly efficient teacher knows pretty definitely just exactly what piece and what study each individual should have at the beginning of the season, and has the material right at hand in the studio ready to give to the pupil in order that all delay may be minimized.



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Name a well-known American tune.
Yankee Doodle.

The General and His Soldiers

By Grace Busenbark

Name an opera by Herold, the overture of which every one loves.
Zampa.

(The questions may be made more simple for younger pupils.)

If the music teacher does not receive an answer before she can count on slowly, she calls the next scholar and the next until one is reached who can answer. This pupil receives a diamond. The one receiving the diamonds wins the game. The game must be played quickly; it is quickness more than anything else that makes the fun.

J. S. W.

Making Up Music

(Extempore Playing)

Bach.

Who made the nocturne famous?

Chopin.

What famous Bohemian composer taught in New York?

Dvorak.

Name the heroine of Wagner's *The Mastersingers of Nuremberg?*

Eva.

Ten little soldiers standing in a row;

They all bow down to the captain—so!

They march to the left, they march to the right,

And here they stand all ready to fight.

Along comes a man with a great big gun,

And here those soldiers all did run!

The label is the only difference. We musicians must not be hypnotized by the changing name of some old standby.

You know what the old standby is—

controlled relaxation?"

I say it over and over.

You must have it daily—drill, and you can guess

what I mean, for you have heard me practice it hundreds of times. I can hear your laugh at this distance. "Sit up, draw your shoulders and play with the muscles of your back."

How many times I have been told to do this. Then

to myself I always add this: Relax every muscle in your body until you feel the weight of them running down your finger tips.

Count Slowly

Now begin and count slowly—so—and

think she is down into the key-

toned.

You see, dear, unless we think it

deep enough it lies bare on top of the key.

That is why so much of our playing

sounds raw and amateurish.

We imagine the gulf that separates the artist from the amateur to be immeasurably wide; it is wide but not impassable. Many more

could go to the artist side if there were

more room in this area. During

years of teaching, and you know how

long that has been, I have never felt

myself big enough to cast off fundamental

principles.

If I were you,

I would not let your soldiers march

faster,

and I would take the form of a competition

between two players, each player giving

the other a theme or subject to work

upon.

A Famous Contest

One of the most celebrated contests in

musical history was that between Bach

and Mendelssohn.

Another form of

extempore playing

was to have two players

together at one piano.

Two players,

Mozart and Clementi, played togeth-

her in Vienna.

Beethoven and

Wolff.

Beethoven's extempore playing was

most wonderful; he excelled all

others, and it was said that his playing

was always finer when improvising.

He created a sensation in Vienna, and it seems a wonder that any one would

measure his talents against those of

Mendelssohn.

Beethoven disliked improvising in

public, but he enjoyed it.

He said, "I always feel less embarrassed in extempore playing before an audience of two thousand or three thousand persons than in executing any written composition to which I am slavishly tied down."

The practice of extempore playing seems to

have gone out of fashion, even

cadenza and concertos.

Some years

ago this cadenza was the one real op-

portunity for the player to show his

powers of improvisation.

If you are really musical you will love

to make up little tunes, perhaps you have

done this already—J. S. W.

gun the story told about," and she showed

him how to play staccato chords, to his great delight.

Paul never forgot that story, nor the principle underlying it, and afterwards, whenever there was any stumbling or carelessness on the part of the young musician, Miss Barton had to say was: "Those little soldiers, Paul" and General Paul and his soldiers went "out" at once.

Being a Letter to Ethel

From Her Auntie Marsh

Dear Ethel:

I have been wondering about you and your music, you seemed so discouraged the last time. My belief is that you dabble into too many methods—floating about on the top of methods is an unsafe performance for any student to follow. I am sure, however, that the underlying principles are the same in all methods; those there are so dear to me for the same thing. You will find it so in the commercial world—the label is the only difference. We musicians must not be hypnotized by the changing name of some old standby.

You know what the old standby is—controlled relaxation?" I say it over and over.

You must have it daily—drill, and you can guess what I mean; for you have heard me practice it hundreds of times. I can hear your laugh at this distance. "Sit up, draw your shoulders and play with the muscles of your back."

How many times I have been told to do this. Then to myself I always add this: Relax every muscle in your body until you feel the weight of them running down your finger tips.

Count Slowly

Now begin and count slowly—so—and think she is down into the key-toned.

You see, dear, unless we think it deep enough it lies bare on top of the key. That is why so much of our playing sounds raw and amateurish. We imagine the gulf that separates the artist from the amateur to be immeasurably wide; it is wide but not impassable. Many more could go to the artist side if there were more room in this area. During years of teaching, and you know how long that has been, I have never felt myself big enough to cast off fundamental principles.

If I were you, I would not let your soldiers march faster, and I would take the form of a competition between two players, each player giving

the other a theme or subject to work upon.

"Now let your soldiers walk slowly on a parade drill," said Miss Barton; and Paul played scales with great deliberation.

"Tell your general they must walk with firm step and keep with the drum," said Miss Barton, starting the metronome at sixty.

"Now, double quick time—ready, go!"

And Paul played a staccato scale with crisp, clear "running" of the finger soldiers, realizing that they must "stand" and "walk" correctly before they could "run."

"Now you have drilled your soldiers so nicely, General Paul, you may fire the

gun."

Your devoted,

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